# University Magazine

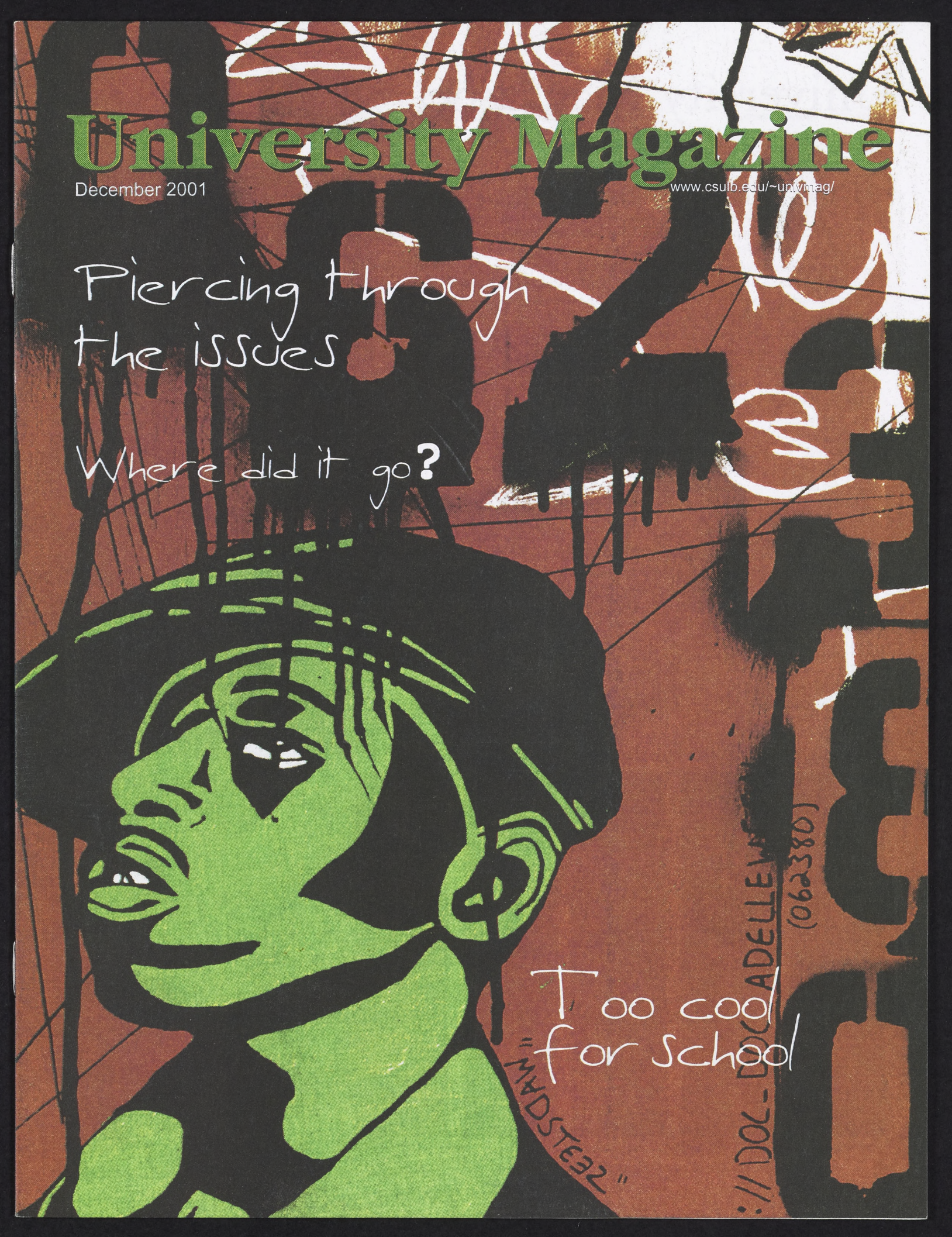
December 2001

www.csulb.edu/~univmag/

## Piercing through the issues

## Where did it go?

## Too cool for school



# University Magazine

December 2001 • Volume 23, Number 1 www.csulb.edu/~univmag/

*From the editor …*

Ahh… the arts. What would life be without it? Probably dull and pathetic, unpleasing and boring. But thanks to artists, we have something in this world with a purpose, bringing imagination and inspiration to so many people whom the artist will most likely never meet.

The arts gives beauty to a blank wall or a lifeless area. Many of the statues and pieces here at Cal State Long Beach serve that purpose. What would Brotman Hall be without the fountain, with its crazy flower-like sprinklers? What would the sides of those brick buildings be without those metal creations… just another brick wall – boring!

When I was eight years old, I hoped to become a cartoonist. I didn't know what could be better than creating what I saw on Saturday mornings. Although I have chosen a different route, thanks in part to Citizen Cane, I still love to create and draw when I have the time. And I will always love the people who take the time to brighten up the world with whatever they can use to create.

By the looks of the cover as well as this letter, you can probably see what this issue encompasses. Oh, you're so smart… yes the arts! This month, we take you from point 'A' through 'X' 'Y' and 'Z.' Willie Marshall talks with the multi-talented artist Mark Paul Deren. See why his teachers said that school just wasn't for him. Lyndsey Shinoda takes you on a journey of the not so mundane in "Piercing through the issues." Finally, Christine Shin asks "have you seen me?" in an investigative report on the missing sculpture that once stood on Hardfact Hill.

On a personal note, I would like to say thanks to everyone that helped University Magazine be what it was this semester. From beginning to end, we brought the students articles that had significance to their lives as well as things that brightened people's day. CSULB has been good to me and I couldn't have asked for anything more. To the staff and faculty that gave me confidence and showed me the way, thank you! You have made an impact and it has made a difference!

Sincerely,

Gabriel J. Lefrancois
Editor-in-Chief



The aesthetic pleasures of Cal State Long Beach. **Photos by Cara Garcia**

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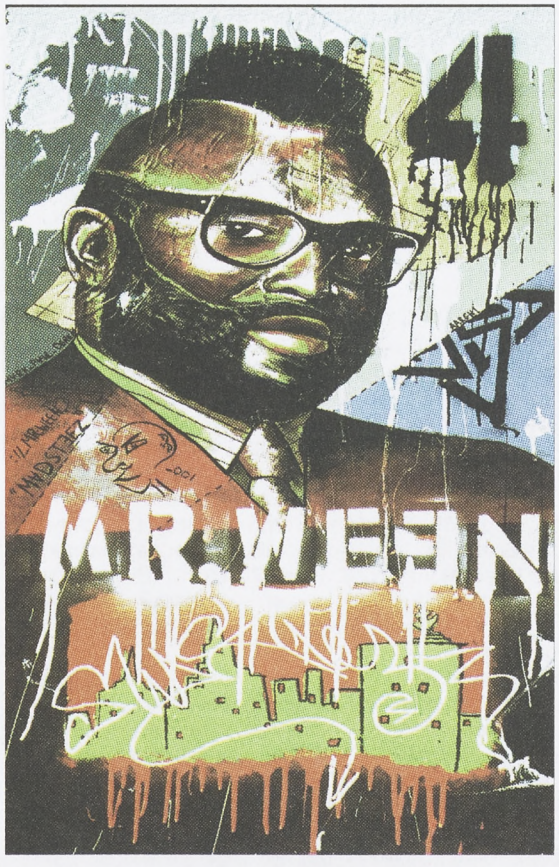
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10 **piercing through the issues**

By Lyndsey Shinoda

Not too long ago, a pierced ear was as far as one would go. Considered something that girls do, piercing took off in the '90s and now is equally present between the sexes. From ears to tongues and beyond, getting pierced has grown rapidly. But is it safe?

12 **too cool 4 school**

By Willie Marshall

Imagine a teacher telling you that school is a waste of your time. For, a one-time CSULB graphics design student, it was. Now a freelance artist, Mark Paul Deren shows you why he made the right decision.

14 **where did it go?**

By Christine Shin

This month's investigative article takes you to Hardfact Hill where the new science building is slowly taking shape. But does anyone remember the sculpture that once stood there? We do, and now under much speculation we find out what happened to it and where it went.

# UNIVERSITY CALENDAR

## ON CAMPUS

### ART
Art Lecture Series – Internationally known artists give lectures on given Wednesdays.
Student Exhibits – For a listing visit www.art.csulb.edu

### FILM
**Dec. 8** – Student Filmakers Showcase – Nine new 16mm films by students from last semester @ University Theatre

### MUSIC
**Dec. 1, 2** – Winter Festival with Jonathan Talberg @ First Congregational Church, Long Beach
**Dec. 4** – Electronic Realizations with Rychard Cooper @ Daniel Recital Hall
**Dec. 8** – Caribbean Christmas with Michael Carney @ Carpenter Center
**Dec. 12** – Composer's Guild with Martin Herman @ Daniel Recital Hall

### THEATRE
**Dec. 1-Dec. 22** – Cal Rep presents An O. Henry Christmas @ Edison Theatre

### CARPENTER CENTER
**Dec. 7** – Musical West Theatre: A Holiday Celebration
**Dec. 9** – 100 Years of Broadway
**Dec. 16** – South Coast Chorale: Holiday Inn Santa Fe

### UNIVERSITY ART MUSUEM
**Dec. 4** – UAM @Noon

## OFF CAMPUS

**Dec. 1**
Berlin @ HOB Anaheim
Andrea Bocelli @ Arrowhead Pond
Incubus @ Universal Amphitheater
Dogwood, Backside, In Reply, the Frustrated @ Chain Reaction
Emerson String Quartet @ OCPAC
Bebel Gilberto @ HOB Sunset
Club Raw @ HOB Anaheim
Majestic, Digital Unicorn, Le Coupe, the Fairways @ Glasshouse
Rival Schools, the (International) Noise Conspiracy, the Hives @ Roxy
Smooth Jazz Christmas @ Cerritos Center

**Dec. 2**
Dwight Yoakam @ Coach House
the (International) Noise Conspiracy, Rival Schools, the Hives @ Glasshouse
Small Brown Bike, 12 Hour Turn, Bullet Train to Vegas, Days Like Razors @ Chain Reaction
Swing! @ OCPAC
the Fab Four @ Sun Theatre
Incubus @ Universal Amphitheater
Orso @ Spaceland
Eels @ Roxy

**Dec. 3**
Mercury Rev @ Troubadour
Utah, Dispensing of Fake Halos @ Koo's
Crack @ Spaceland
DJ Food @ Knitting Factory

**Dec. 4**
Angels of Light, Virgil Shaw, Carissa's Weird @ Spaceland
David Allen Coe @ Coach House

**Dec. 5**
Poison the Well, Throwdown, Unearth, Sworn Enemy, Spark Lights the Friction @ HOB Anaheim
the Blue Caps, James Intveld, Russell Scott & the Red Hots @ Galaxy
Starsailor @ Troubadour
Robert Earl Keen @ Coach House
Holiday Romance @ OCPAC

**Dec. 6**
Wilco @ El Rey
Echo and the Bunnymen, Psychedelic Furs @ HOB Sunset
Flogging Molly, One Man Army @ Troubadour
Etta James @ HOB Anaheim
Wrench, Third Degree, It's Time to Rock, Matoe, the Mistake @ Chain Reaction
Quiet Riot, L.A. Guns @ Galaxy
Cattle Decapitation, Kalibas, Creation is Crucifixion, Ruhaeda, Durga @ Koo's
Poison the Well, Death by Stereo @ Knitting Factory
Holiday Romance @ OCPAC

**Dec. 7**
Echo and the Bunnymen, Psychedelic Furs @ HOB Anaheim
Total Chaos, Smut Peddlers, Smogtown @ Chain Reaction
Lance Burton @ Cerritos Center (through Dec. 9)
Patsy, Loquat @ Spaceland
Sandra Bernhard @ Knitting Factory
Hell's Belles @ Galaxy
Man Or Astroman?, Zero Zero, the Forty Fives @ El Rey
Thrice, Piebald, Death on Wednesday, Rufio @ Troubadour

**Dec. 8**
Waco, Har Mar Superstar, Clone Revolt @ Spaceland
Echo and the Bunnymen, Psychedelic Furs @ HOB Sunset
Gypsy Soul @ Coach House
Diana Krall @ OCPAC
DI, Aggression, the Bad Samaritans @ Showcase Theatre
Death on Wednesday, Long Way Home, Mind Driver, Jet Cinema @ Chain Reaction
the Hunns, the Dickies @ Troubadour

**Dec. 9**
Flipside Magazine Benefit @ El Rey
Charlie Hunter @ Galaxy
7th Annual Chanukah Concert @ OCPAC
Sandra Bernhard @ Knitting Factory

the Mades, the Waking Hours @ Spaceland
Thrice, Piebald, Taken, Sick of Change @ Chain Reaction
Converge, American Tragedy, Carry On @ Troubadour
Crematorium, Electrance, Crucible, Legions @ Whisky

**Dec. 10**
Converge, American Nightmare, Hope Conspiracy, Planes Mistaken for Stars @ Chain Reaction
Psychedelic Furs @ Coach House

**Dec. 11**
Saves the Day, Hey Mercedes, Thursday @ Chain Reaction
Jane Siberry @ Galaxy Theatre
Fiesta Navidad @ OCPAC

**Dec. 12**
Mike Watt @ Spaceland
Raul Malo @ Troubadour

**Dec. 13**
Tamaras, Halo Friendlies, Clovenhoof, Vanity Press @ Spaceland
Saves the Day, Hey Mercedes, Thursday @ Palace
A Festival of Christmas @ OCPAC
Hot Water Music, American Steele, F-Minus, @ Troubadour

**Dec. 14**
T.S.O.L., Narcoleptic Youth @ Galaxy
Styx @ Wiltern
Pulley, the Line, Stranded @ Showcase Theatre
the Colors of Christmas @ Cerritos Center (through Dec. 16)
Billy Vera @ Coach House
Sharman @ Troubadour
Yellowcard, GTC, Static Lullaby, Lost North Star @ Glasshouse
Zero 7 @ El Rey

**Dec. 15**
Aaron Kwok @ Arrowhead Pond
Royal Crown Revue @ HOB Anaheim
Cadillac Tramps, Foxy @ Galaxy
Good Riddance, Missing 23rd @ Chain Reaction
BRMC, the Vue @ Glasshouse
Hal Linden @ OCPAC

**Dec. 16**
Zebrahead @ HOB Anaheim
Tis the Season @ OCPAC
Spaceland Holiday Recital @ Spaceland
the Mermen, the Eliminators, Stingrays @ Coach House
Paula Poundstone @ Sun Theatre
Mix Master Mike, DJ Swamp, D Styles Radar & Melo-D @ El Rey

**Dec. 18**
Sawyer Brown Christmas @ Cerritos Center

**Dec. 20**
Victim's Family, Removal @ Spaceland
Butterfly Jones @ Coach House

**Dec. 21**
Johnny Mathis Christmas @ Cerritos Center
F8 @ Coach House
El Vez @ Spaceland
Sensefield, onelinedrawing @ El Rey
the Vandals @ Sun Theatre
A Celtic Holiday @ OCPAC

**Dec. 22**
Johnny Mathis Christmas @ Cerritos Center
Eighteen Visions, the Kill, the Mistake @ Showcase Theatre
Kottonmouth Kings, Mix Mob, Primer 55 @ Palace
Eek-A-Mouse @ Coach House

**Dec. 23**
Social Distortion @ HOB Sunset (through Dec. 27)
Merry-Achi Christmas @ Cerritos Center
Young Dubliners @ Coach House

**Dec. 25**
Disney on Ice with the Jungle Book, Tarzan and the Lion King @ Arrowhead Pond (through Dec. 31)

**Dec. 26**
Neil Goldberg's *Cirque* @ Cerritos Center (through Dec. 30)

**Dec. 27**
Blast! @ OCPAC (through Dec. 30)
Frankie Valli and the Four Seasons @ Sun Theatre

**Dec. 28**
Toys that Kill, Four Letter Words, the Jagoffs @ Chain Reaction
Styx @ Sun Theatre
Ozzy Osborne, Rob Zombie, Mudvayne @ Los Angeles Sports Arena
Lars Fredriksen and the Bastards, Nerve Agents @ Troubadour

**Dec. 29**
Styx @ Sun Theatre

**Dec. 30**
Zebrahead @ Whisky

**Dec. 31**
Nashville Pussy, Betty Blowtorch, Texas Terri and the Stiff Ones @ Whisky
Mark Cohn @ Coach House
Great White @ Galaxy

## VENUES

**Arrowhead Pond**: 2695 E. Katella Ave., Anaheim (714) 704-2400 www.arrowheadpond.com
**Cerritos Center**: 12700 Center Court Dr., Cerritos (562) 916-8501 www.cerritoscenter.com
**Chain Reaction**: 1652 W. Lincoln Ave., Anaheim (714) 635-6067 www.allages.com
**Coach House**: 33157 Camino Capistrano, San Juan Capistrano (949) 496-8927 www.thecoachhouse.com
**El Rey Theatre**: 5515 Wilshire Blvd., Los Angeles (213) 462-7706
**Galaxy Concert Theatre**: 3503 S. Harbor Blvd., Santa Ana (714) 957-0600 www.galaxytheatre.com
**Glass House**: 200 W. Second St., Pomona (714) 647-7704 www.goldenvoice.com
**Hollywood Palladium**: 6215 Sunset Blvd., Hollywood (323) 962-7600
**House of Blues (Anaheim)**: 1530 S. Disneyland Dr., Anaheim (714) 778-BLUE www.hob.com
**House of Blues (Sunset)**: 8430 Sunset Blvd., Hollywood (323) 848-5100 www.hob.com
**Knitting Factory**: 7021 Hollywood Blvd., Los Angeles (323) 463-0204 www.knittingfactory.com
**Koo's Art Cafe**: 1505 N. Main St., Santa Ana (714) 648-0937 www.koos.org
**Los Angeles Sports Arena**: 3939 S. Figueroa St., Los Angeles
**Orange County Performing Arts Center**: 600 Town Center Drive, Costa Mesa (714) 556-2121 www.ocpac.org
**Palace**: 1735 N. Vine St., Hollywood (323) 462-3000
**Roxy**: 9009 Sunset Blvd., W. Hollywood (310) 278-9457 www.theroxytheatre.com
**Showcase Theatre**: 683 S. Main St., Corona (909) 340-0996 www.showcasetheatre.com
**Spaceland**: 1717 Silver Lake Blvd., Silver Lake (323) 661-4380 www.clubspaceland.com
**Sun Theatre**: 2200 E. Katella Ave., Anaheim (714) 712-2700 www.sun-theatre.com
**Troubadour**: 9081 Santa Monica Blvd., W. Hollywood (323) 276-6168 www.troubadour.com
**Universal Amphitheater**: 100 Universal Center Drive, Universal City (818) 622-4440
**Whisky**: 8901 Sunset Blvd., W. Hollywood (310) 652-4202
**Wiltern**: 3790 Wilshire Blvd., Los Angeles (213) 380-5005

# UNIVERSITY CHARACTER

## Long Beach murals

Street murals may be the closest art to many of us. Venturing through neighborhoods in Long Beach, we find many of them, which convey various themes and messages that are significant to the public.


A mural of liberty

The mural, a painting applied to a wall or ceiling, is in fact a very ancient form of art. It is found on the walls of Paleolithic caves such as those famous in Altamira, Spain. In China, mural painting began in 1700 B.C. then spread to Korea and Japan. The walls and ceilings of tomb chambers in ancient Egypt are full of these larger than life works.

Murals in Long Beach serve the public by reflecting the city's diverse cultures and traditions that have blended and created our contemporary communities. Each of them has a story as well as a voice.

For instance, the mural "Learning," painted on 299 E. Artesia Blvd., by Ann Phong portrays hands painted with multiracial colors to represent the neighborhood where Asian, Hispanic, African-American and Eastern Europeans co-exist.

Murals in Long Beach have been created under the guidance and cooperation of the city's Mural and Cultural Arts Program, which was launched in 1985. They are painted on walls that used to be empty or filled with graffiti. The program also aims to deter graffiti tagging, an expression of gang activities.

This program was the first in the nation to receive funds from the federal Job Training and Partnership Act, Title JIB, Summer Youth Employment Training Program. For the projects developed under this program, groups of 25 to 30 youth work with artists to paint murals during summer.

Some of the many locations where murals may be viewed include a wall at the California National Guard Armory, 854 E. Seventh St., at Drake Park Community Center, 951 Maine Ave. and at Long Beach Senior Center, 1150 Fourth St.

Akira Hayakawa — UM

## Why museums are good

So you're at the point of your relationship, where you're looking to do something more than just the normal dinner and a movie, but you don't know quite where else to go.

This situation will inevitably arise, trust me, there's only so many times that you can go to a bar or dinner or make out in a dark movie theater. So why not do yourself a favor and take her to a museum.

Before you start complaining, just think about all the positive aspects of taking her to a museum. For starters it's CHEAP! Very cheap. So cheap that you can afford to still buy a 40 ounce before if that helps.

But seriously, taking your girl to a museum is good because it shows her that you have some culture. Let's face it, she's tired of sitting on the couch next to your ass watching the Lakers, so you should sacrifice some Sunday of your life and take her to do something that she'll probably like to do.

Besides being cheap, museums are actually very fun. There are a million different museums in the Los Angeles and Orange County area, so do some homework and figure out what kind of stuff interests you.

Aside from the usual museums of art, there is also the Aerospace Museum, the Museum of Natural History and even an Auto Museum with a big monster truck on the outside, so do some snooping.

The most rewarding reason to take her to a museum though is that you may actually get to know the person you're dating. Museums have a way of stimulating conversation, maybe even a heated debate over what your interpretation of art is. By spending this time with her, you'll get to see how shallow or close minded she really can be. Like if she frowns on the art of Cindy Sherman, and complains about the lack of fashion sense of her subjects, you should seriously consider throwing her back in the ocean.

But on the good side, she may get to see that there's more to you than meets the eye. By taking her to a museum she will see that you are sensitive, intelligent and open-minded, even if you're really not. Who knows a trip to a museum may actually get you some action in the end.

Alex Roman — UM

## A graffiti history

Retelling the history of graffiti is almost as difficult as defining love. Some scholars argue that graffiti has been around as long as people, pointing to cave drawings as an early form of graffiti. Others keep the debate simple and say it started in New York City in the 1960s. Whatever its history, graffiti has made a lasting impression on the art world and people's lives.

Graffiti can now be seen on walls across the globe from New York to China. The art form has developed so much so that it is now in one place some never thought it would be – art galleries.

Conservatives think of graffiti as the sloppy writing frequently seen on freeways. But the art shown in these galleries is far from chicken scratch. This form of graffiti highlights the colors, technique, form and talent of the bigger pieces of graffiti and not just a poorly written name.

Some artists have taken an unconventional approach to graffiti and showed their art on canvas, not walls. Others do graffiti-style work, but only when asked by a building owner. This art has caused some stir in the graffiti world. Some look at legal graffiti as a way to get their art out to people who would usually take offense. Opponents say graffiti and illegality go hand-in-hand and anything done legally is not technically graffiti.

Graffiti gives those who don't have the money or desire to showcase their art legally a place to shine. This raises the age-old question – What is art and what isn't? The expression, time and talent put into graffiti can not be overlooked. If a person becomes inspired by an empty wall, even though writing on an empty wall is illegal, this is a form of artistic expression. People have the right to view this as a wrong act, but they can not say it is not creative.

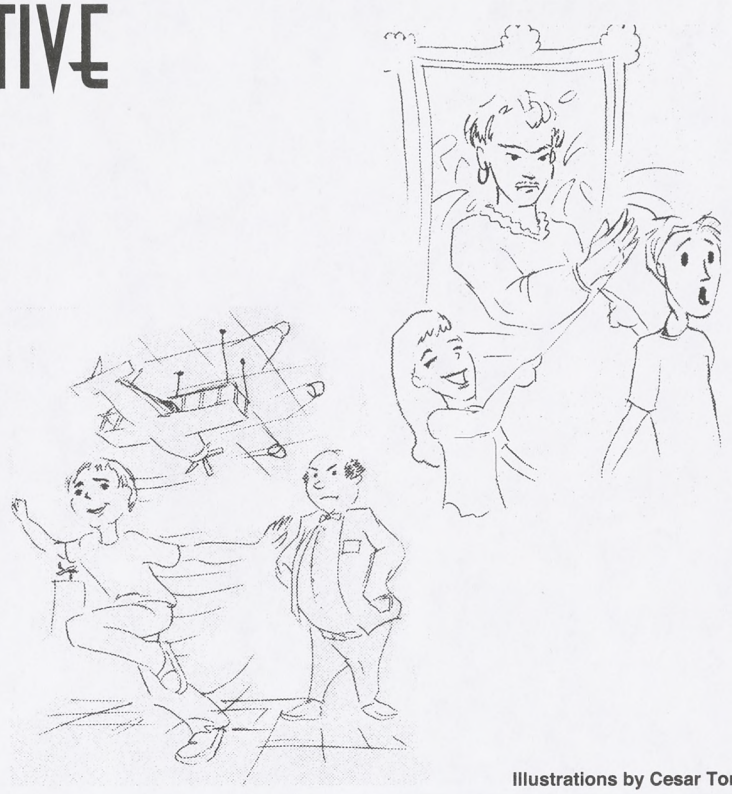

Illustration by Cesar Torres

The experience of every graffiti artist is unique. Some do it for the love of art, some for the thrill of possibly getting caught and others to prove a point. Whatever the reason, as long as walls are bare and people have something to say, graffiti will remain a huge influence on underground culture.

Ryan Ritchie — UM

# UNIVERSITY PERSPECTIVE

## 10 ways on how not to embarrass yourself at a museum



Illustrations by Cesar Torres

1. When observing Michaelangelo's Statue of David, don't say, "Check it out…my friend, Paul, was the model for this statue. The artist wanted me to do it, but I was too busy."

2. When observing Italian Renaissance paintings, don't mumble under your breath, "Those are some nice boobs," or "Check out the body on that chick."

3. At the dinosaur exhibit, after the Tyrannosaurus Rex roars it's battle cry, don't roar back to see who can be louder and more intimidating.

4. While you're looking at the ancient Egyptian collection, don't tell her how cool you think it is that the Egyptians used to embalm corpses by first removing their brains and organs with a hook inserted in their nose.

5. Trying out your new karate moves in front of the Chinese Ming Dynasty display is not recommended, unless you want to be left alone to practice all you want.

6. Saying, "Wow! That is one ugly chick," while looking at Frida Kahlo's ***Self-portrait with cropped hair***, is not going to score you any points in the appreciation department.

7. If at any time in the modern art exhibit, you exclaim, "Big deal! I could do that." The thing to remember is that you didn't. This artist's work was good enough to be placed in a museum for millions of people to see. What have you done lately?

8. Don't stick your arms out parallel to the floor and run around the Wright Brothers exhibit while making airplane noises, pretending to be in flight.

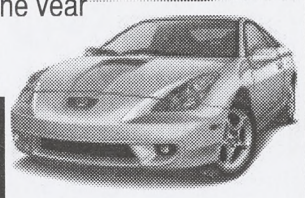
9. At the Rock and Roll Hall of Fame, don't jump up on the platform and pretend that you're a rock star, while thinking a crowd cheers as you play your air guitar.

10. If the museum is serving cocktails, you might want her to "drink up." This might be your only chance for survival.


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# Poetic

This poetry was selected from J.D.

We remember the dance.
Tomahawk missiles
cry in the shadows of war.

We live in peace
scrounging for the bread
of communion as
our flags drip with
innocent blood.

Meals fall from the sky
With the bombs that echo
"help the people
punish the rulers."
Light meets the shadows
as frostbitten men
are nursed back to health.
Hope can be salvaged
but we are still at war.

*— Eva Noel Morlok*

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THE SAME NIGHT.

*– HEATH HARRINGTON*

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in
Sin
Town
there
is
this
lair (1)
where
I
cry
"YEAH!!!"
for
more.

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*— John Knight*


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# License

Lloyd's poetry class at Cal State Long Beach.

## This is a test

i'm not answering
the goddamn phone.
knock twice, then once,
pirouette,
lather, rinse,
then repeat,
and i'll be glad to come
to the door. you know
who you are.

otherwise...

leave a message.

— Joe Garcia

## e.e. anyone

sun moon stars rain
chaos heartache crazy pain
party sexy liquor fame
went back out the way I came

sun moon stars rain
anger friendship truth disdain
sowed my isn't reaped my same
poetry is fucking lame

spring summer winter fall
i indulge in alcohol
won't adhere to protocol
procrastinate or simply stall

fall winter summer spring
try to talk but only sing
sweet ex-factor bitter sting
all of me is what I bring

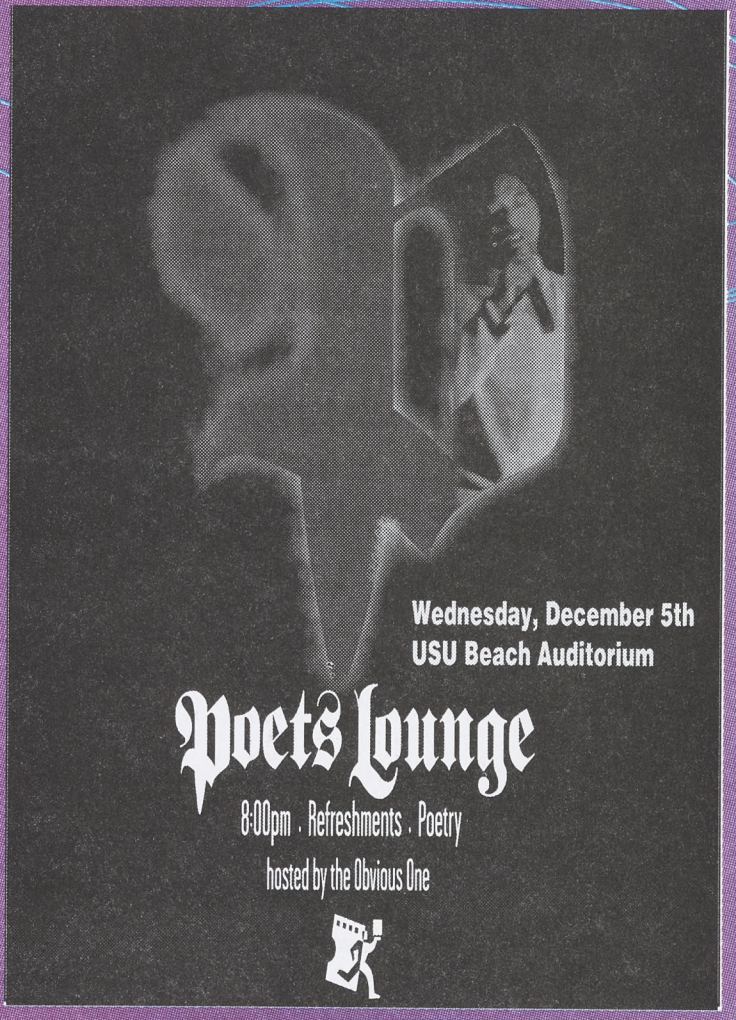
sun moon stars rain
like a lion dredlock mane
inspiration inner flame
all the difference is the same.

— Erinn Canavan

## Without Permission

You shriveled me at 6 years old.
Piercing through skin that could not be penetrated.
That was the day I turned 30 in my infantile head.
When my chastity turned to charcoal
Yes, when your dark, strange hands entered me,
I was eating candy in Never Never Land
With Superman and Lois Lane.
Before you, I was fresher than ivory.
Now I am a bleeding, pussing scar.
When you drove your wrecking ball
Through my undeveloped cervix and ovaries,
My biggest worry was drawing a capital R
With three angled lines.
Now I force eulogy for my corrupted womb.

— Elana Brenner



# Piercing through the Issues



Photo by Lyndsey Shinoda

Mat Miller stretches the boundaries.

By Lyndsey Shinoda

There is a scar on my face; two tiny dark holes that used to be home to an eyebrow ring. Another is on my tongue, the former residence of a barbell. Although these scars are the mark of piercings that closed more than three years ago, I will forever be reminded of past rash decisions each time I look in the mirror.

Body piercing is an art that has existed for centuries. People pierce every body part imaginable, from the traditional ear lobes to the not-so-traditional genitalia. But do those getting pierced think of the repercussions of what they are doing? I know I didn't.

Mat Miller is a piercer at Somatic in Long Beach. He says the most popular piercings overall are female navels, male and female tongues and female nostrils. The least popular are surface piercings, where you pick up skin anywhere on the body and basically stick a needle through it. Miller says eyebrow piercings are dying in popularity because they're superficial. (I hope he didn't see my scar)

Miller has been a piercer for six years. He has tattoos covering both arms, both ears stretched out to holes the size of silver dollars, piercings that are visible to the eye and others that could not be seen — but could be imagined.

"At one time, I had over 30 piercings," Miller says. "Mainly in the genitals, ears, tongue and lip. Now I have maybe eight total."

In his years of piercing, Miller has punctured a variety of people ranging in ages of 18 to 87.

Some wonder about the sterilization of getting pierced, and many are unaware of the aftercare required.

Elijah McCarthy, a senior philosophy major, got his eyebrow pierced while studying in Nottingham, England.

"The place I went to was very clean, so I wasn't worried at all," McCarthy says. "I have a pretty gnarly scar because I got it torn out a few times wrestling, and sleeping on it also caused problems."

McCarthy also had a tongue piercing several years ago, but says putting a rather large barbell stretched it out to the point where he had to finally say goodbye. He came close to getting a royal piercing of sorts while in the U.K.

"I almost got a Prince Albert in England," McCarthy says. "The whole process seemed nauseating. Either have an erection or a metal rod shoved down your penis. Either way, there was a lot of blood involved."

At Somatic, penis and vagina piercings aren't all that uncommon. But cleanliness is. If you are getting a piercing "downstairs" or anywhere else, Miller says to be sure all instruments are properly sterilized. Somatic uses the same type of sterilization tools as hospitals.

"Ultrasonic instruments go in a tin, where they are dried and washed, and on to an autoclave," Miller says.

A whole room is devoted to keeping the surgical stainless steel instruments clean. All piercers wear gloves and use new needles with each patient. But the scariest part of all is that one does not need a license to be a piercer in California. This is all the more reason to frequent a reputable place.



Photo by Lyndsey Shinoda

Amanada Miller shows UM her vamp look.

## Costs and dangers

Getting pierced can cost anywhere from $10 for ears to $25 for tongues and nipples. There is an additional cost for jewelry, and costs vary depending on style and body part involved. Genitals are the most expensive, because more instruments and time are involved to pierce your unmentionables.

Larry Harvey, clinical coordinator of nursing at Student Health Services, says dirty tools can lead to HIV, as well as hepatitis B or C.

"Any needles they use to puncture the skin should be new," Harvey says. "They should be pulling it out of a sterile package. Otherwise, it's just like an intravenous drug user with dirty needles."

Harvey says hepatitis B can be prevented with a series of three injections offered at SHS. But hepatitis C and HIV have no cure and no immunization.

And why would someone want a ring in the dirtiest place on the body? With trends in tongue rings rising, the risks involved are questionable. Retired dentist Russell Takei of San Leandro says that while he was practicing, he noticed an increase in pierced tongues among younger patients, but did not find it difficult to work on them. Takei doesn't know of any long-term negative effects.

"The piercings are in soft tissue, and the tongue is very vascular so it heals rapidly," Takei says. "The damage to the teeth occurs if someone bites onto the stud, chipping enamel."

The mouth is full of bacteria, and some say it's safer to get bit by a dog than a human. Because our immune systems can fight off infection fairly well, piercings aren't too dangerous, Takei says, provided the proper sterilization techniques are utilized.

## Scary scars

The best way to prevent scarring of a piercing is to do be tedious about aftercare, specifically soaking the open wounds with sea salt, which balances pH levels. Past suggestions of using Betadine, Neosporin or antibacterial soap have been disregarded.

"If you wouldn't put it in your eye, don't put it in your body," Miller says.

The biggest cause of infection is touching the piercing with dirty hands while the area is still healing. Somatic doles out free sea salt accompanied by detailed aftercare instructions. Taking zinc supplements can also speed up the healing process.

When asked which piercings actually serve a purpose other than decoration, Miller says nipple rings and genital piercings have motivating factors behind them.

"A lot of women who've had boob jobs lose sensitivity in their nipples," Miller says. "So piercing them brings back the feeling. And genital piercing always adds stimulation."

Candace Khaokham, a senior political science major, had a different motivating factor for why she got pierced. Khaokham has a septum piercing, which resembles a bull nose ring. She also has her rook pierced, the top area of the ear just under the cartilage. She's been pierced for three years. Khaokham says she likes the versatility of her piercings, and the fact that her septum ring can be upturned and disguised

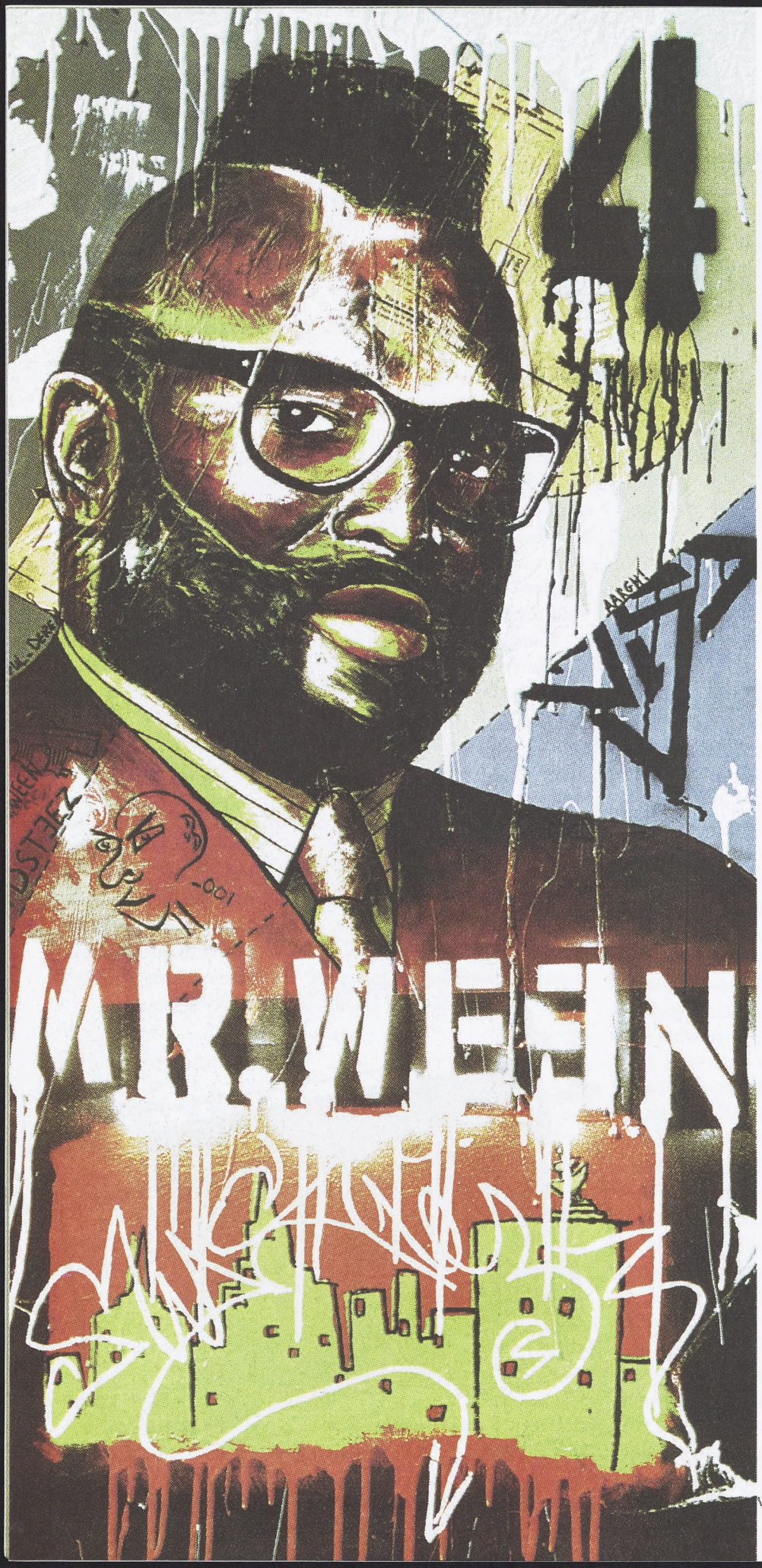
"It wasn't as bad as I'd anticipated [pain wise], but it felt like getting a quick punch to the nose," Khaokham says. "The rook was more gross. It made a crunching noise."

"I like it because I can have a piercing that I can hide, so when I have to work for 'the man,' I can comply to his horrible standards," Khaokham explains. "I don't have any qualms about too many people having piercings. The more we change society's standards of beauty, the better."



Elijah McCarthy exhibits a "superficial" piercing.

Photo by Sam Sabzehzar




# Too cool 4 school

*by Willie Marshall*

Just outside of Washington, D.C., Mark Paul Deren grew up enjoying music, skateboarding and surfing. He didn't know it at the time, but eventually it was this lifestyle that would later catapult him into a world of graphic art and clothing designs and, more recently, paintings.

Just before his senior year in high school, Deren and his father jumped ship on the East Coast and moved to Huntington Beach. At this time, Mark was already messing around on his Mac, learning design programs like Adobe Photoshop and Illustrator.

He started off producing different t-shirt designs on his computer that he'd then heat transfer for himself and his friends, using his East Coast influence and the help of his wacked mind to come up with his creative designs. Creative is an understatement when describing his work; insane

is more like it.

"Religiously listening to The Dead Milkmen at a very young age has no doubt tweaked me indefinitely," says Deren.

Soon after graduation, Deren was enrolled at Cal State Long Beach, taking courses in computer graphics. Though he liked school, his college days were short lived. Deren dropped out after his first year and was offered a job in the art department at Rusty, a surf/skate/snow manufacturing company in Irvine. While working at Rusty, Deren's computer graphic skills flourished as he worked on print ads for magazines such as *Rolling Stone, Happy, Strength, Surfer, Surfing, Transworld Surf and Snowboarder.*

Since then, Deren has moved on and now works out of the comfort of his own home. At a mere 21-years of age, he has broken free from the conformity of working for corporate America.

Deren is a frequent contributor to *Happy Magazine*, lending his unique perspective of typography and layouts to a lifestyle he lives and enjoys. When he isn't tweaking out on his computer, he can be found surfing out in front of his bedroom window in Newport Beach or down the street grinding curbs on his skateboard.

As talented as he is with a monitor and mouse, Mark found another passion in art not too long ago with a brush. A little over a year ago, he began picking up old pieces of plywood and some paint and turning out some very different portraits. It's clear to see that his paintings are a big part of his life. This is apparent by the lack of free wall space in his house and the fact that half of the time he is covered from head to toe in paint as a result of his all night sessions.

Take a good look at his paintings, because you will definitely see more work of some form coming from Deren, A.K.A "Madsteez" in the future.

I recently had a chance to sit down with Deren and ask him a few questions about his work.

UM -Define "Madsteez":

MPD: Never say that. Madsteez really don't mean a damn thang! It's just sumtn' I kept calling shiz when I'd be hidin' in the sewers underneath the outdoor basketball court near the front porch of my neighbor's handheld lawnmower… And I'll tell you what? She was a beauty; eighteen different visors with a detachable handle that could be intertwined with your Mammy and Pappy's favorite toothbrush.

UM-What inspires you to paint?

MPD: I know I wanna go out to the wooden dock behind my house, throw my back over the railing and slang some paint when I peep Leroy Goldstein doing one handed wheelies on my '85 baby blue performer… But he has to be wearing my roommate Jamone's Chicago Cubs wristbands on his forearm so when the paint dries; I know it was meant for further involvement…

UM-How do you come up with the subjects in your work?

MPD: Oh geez, that's a tuffy, ya heard! I don't know, I usually just take long plane rides and during the takeoff and landings I open up those special Japanese kranes. You know, the ones that you always had right before you open the hatchet from little Al Unser's Dolorean? And then it just mistakenly falls right off the top shelf below the 'Tussem and onto the piece that I just finished.

UM-How many times a day do you "paint"?

MPD: I recently had my 21st birthday… like five months ago and during that Thanksgiving dinner I was able to proficiently use my left wrist connected to that of the yellow kitchen sink gloves which were used as just about a morning, day and night washcloth… Don't worry, the plaid didn't fade when my sister yanked the panties from the cookie's wardrobe.

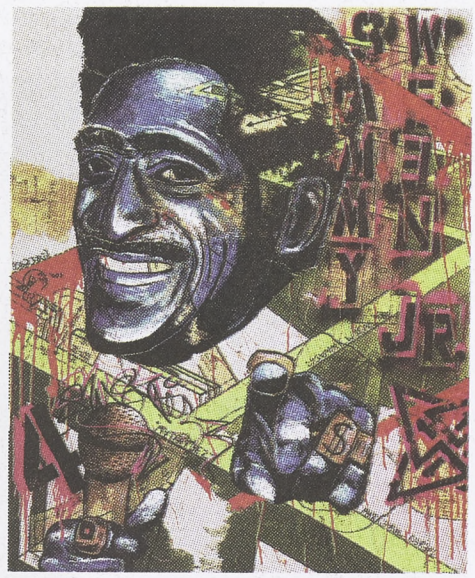
UM-What are your goals for the future?

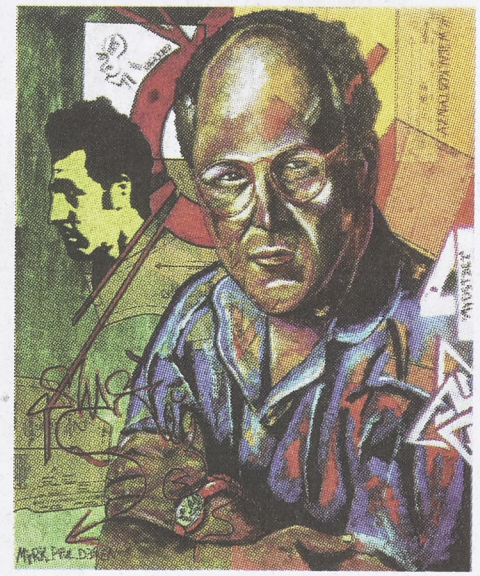
MPD: Well, my sixth grade teacher just contacted me. She dug four feet deep, six steps to the right of Mt. Workel just to find the time capsule, which inhaled my beginnings… I guess I've always wanted to be that one guy whose forced to wear someone else's LA Gears (but only the left light still works) and you're just in the middle of where you really want to be!

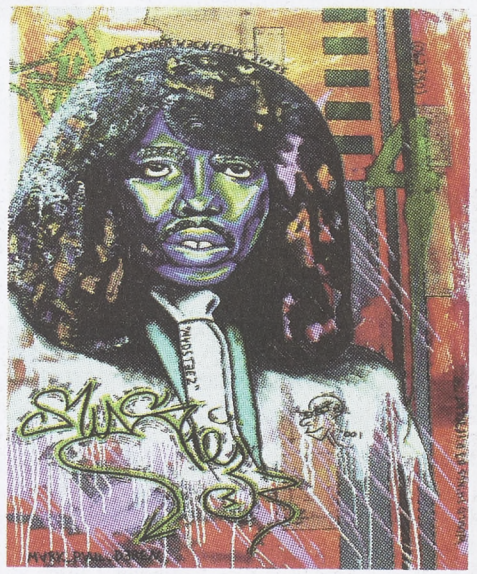
UM-Last Words?

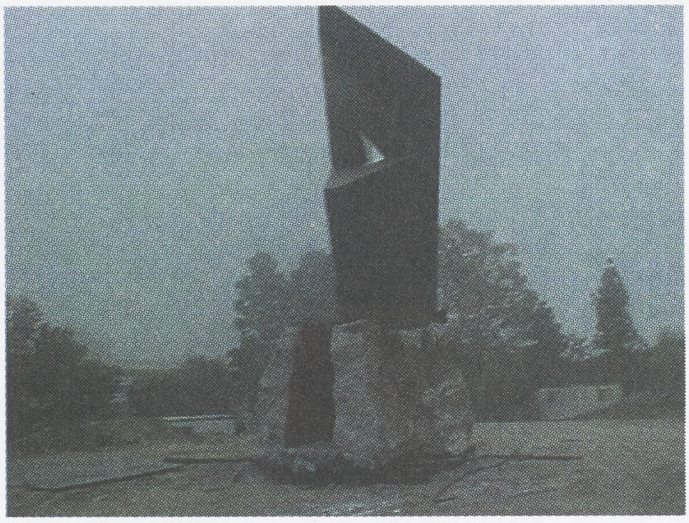
MPD: In a world amongst Kittymen, I can't wait to become one.

If you want to check out his Web site, design work, portfolio, artwork, photos, and even an animated movie and other various design projects that Deren is currently working on, click and drag your mouse to madsteez.com and enjoy the insanity.









# WHERE DID IT GO?

By Christine Shin



Photos by Dale Osterode

Above: *Letendre* standing tall. Below: A construction worker shows the magnitude of *Letendre's* base.




A 6-inch nick is stirring up controversy and Cal State Long Beach will never be the same, well, not exactly anyway.

The procedure seemed simple enough: pick up the sculpture and move it out of the way. But who could have foreseen this atrocity to art taking place?

"They might have thought it was just a hunk of concrete," says Scott Charmack, vice president of Physical Planning and Facilities Management. "But no, it *was* artwork."

*Letendre*, designed by the late sculptor Kosso Eloul, is one of the ten original major sculptures that pioneered the University Art Museum's collection of site-specific outdoor sculptures.

The piece once stood proudly on Hardfact Hill as a CSULB landmark. But a new stranger was coming into town, a big stranger. And this newcomer was about to bump the old timer right off the rolling grass.

The events of that dark day will be a painful memory for some to forget. The relocation process was set. And that's exactly when things started to get complicated.

Maybe it was an omen. The sculpture had been measured wrong, according to Enrique Robles, project manager for Cumming Backhus Project Management, the eyes and ears of the construction project for CSULB. The proposed hole for fitting *Letendre's* base in the ground expanded from 10-by-10 to 15-by-15 and resulted in an additional $6,163 mark-up in price due to the size increase.

Or maybe it was just bad luck. The Hill Crane Company brought in a hydro-crane that was to lift the sculpture out of its original footing. The crane's approximate 190,000-pound capacity did not have enough strength for the 136,000-pound structure, according to Robles. A 300,000-pound crane was then brought in to lift the menacing monument and position it onto the 15-by-15 concrete slab of its new footing. This slab attained a strength of 3,000 pounds per square inch before the heavyweight sculpture was dropped on the cold concrete.

Yet what happened next was the biggest devastation of all. Poor *Letendre* never received any warning.

The yellow annihilator rammed right into *Letendre*, chipping a six-inch nick, according to Dale Osterode, project manager for Skidmore Contracting Corporation, the general manager for the construction project.

"Working with a big tractor, you can't always see around it or over it," says Osterode.

Apparently so.

The tractor was heaping dirt into the cavity surrounding the sculpture to complete the relocation when it smashed into *Letendre*, according to Osterode. After the hole was filled with dirt, a wooden enclosure was then built to protect the sculpture.

"The encasement should have been built the first day of the move," says Robles.

The sculpture was moved over a 2-day period on May 22 and 23. However, the protection for *Letendre* was not built until after the sustained injury had already occurred.

As protector and caretaker of CSULB's artworks, the University Art Museum is waiting for the mounds of dirt that currently surround *Letendre* on the construction site to be removed so that the appropriate actions for damage control can begin.

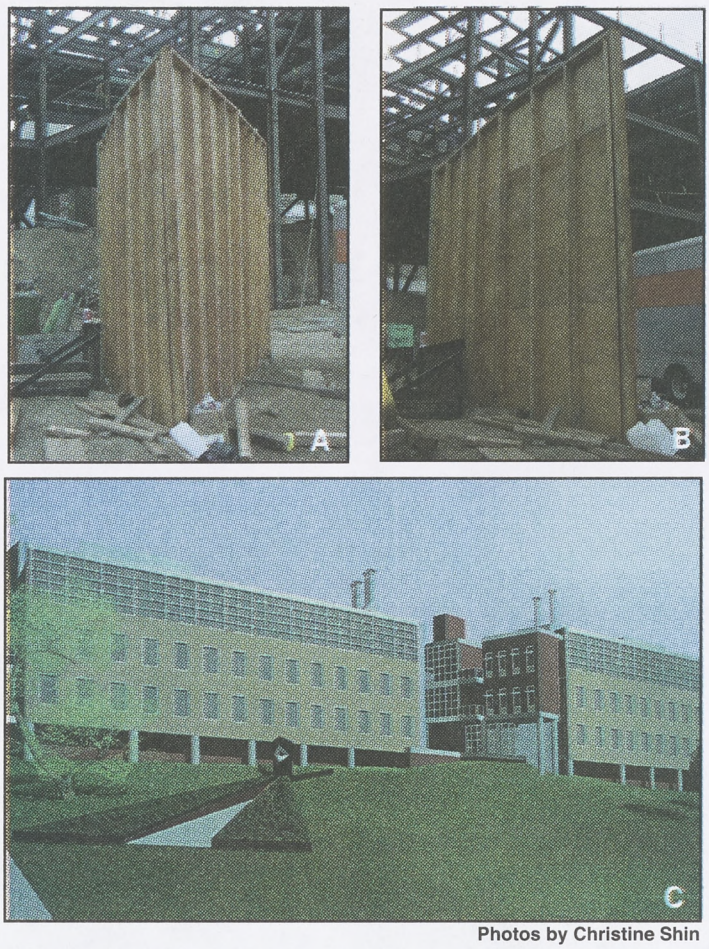
"Our plan is to proceed immediately to have (the sculpture) repaired," says Charmack. "It will look exactly like it did before, and the university will not have lost any artwork."

The defacement is to be completely assessed by a private appraiser that the UAM will choose in January at the end of Phase I of the science department construction. The appraiser will determine if the damage is a total loss or if it can be fixed.

"The museum wants an outside appraiser to verify the fair amount of the loss," says UAM director Constance Glenn. "What I care about is the final resolution of the project...that the sculpture is the way it was before."

Though not everyone agrees.

"Why an assessor needs to come out, I don't know," says Osterode. "I am the body shop that will repair your car if I dented it. It's nothing more than a big piece of concrete, a big piece yes, but it can be repaired."




Photos by Christine Shin

A and B: *Letendre*, in its coffin-like box, awaits its fate in January of 2002. C: The artists rendering of the future science facilities with *Letendre* standing tall.

But according to Charmack, the situation isn't that clear.

"At this point in time, no one's willing to say what happened," says Charmack. "We can all speculate, but that's neither here nor there."

Osterode still says this is a nothing deal.

"This is not the Trade Towers," says Osterode. "To assume that this is something is bogus."

With an estimated $60,000 effort for the sculpture relocation in providing room for the 88,000 sq. ft. science building with a total price tag of $24 million, it's no wonder people are upset.

Students are questioning if CSULB's artwork will ever be the same, even when the repair on the defaced piece is completed.

"You can't recreate (*Letendre*) to make it the entirety it once was," pre-art junior Yecenia Gomez says. "Even if it's a small part, you're adding someone else's hands to recreate another person's work. They should leave it alone."

The Visual Arts Rights Act, commonly known as VARA, grants artists the right to prevent destruction of works of "recognized stature," according to the Entertainment Law Reporter, a publication in judicial and law affairs of the entertainment industry.

But are rights really an issue in the afterlife?

Originally from Russia, sculptor Kosso Eloul had exhibited in Europe, Asia and North America until his death in 1996. Eloul was invited in 1965 to be one of the original ten artists-in-residence on campus.

CSULB professor of sculpture Douglas Buis says Eloul's site-specific artwork is not truly moveable.

"It loses some context," says Buis. "The fact that (Eloul) is gone makes it more important for (*Letendre*) to be fixed. It's the remnants of his work."

Gomez and Buis both added that it is not uncommon for public art to be damaged.

"European (outdoor) sculptures have deteriorated from years of acid rain and are coated with bird droppings," says Gomez. "If you're going to stick something outside, you can't expect it to last forever."

And if nothing does last forever, then the dramatic events of CSULB's Hardfact Hill will too fade away. Students and faculty can join together as the healing process continues.

As for *Letendre*, the injured monumental fusion of black concrete and stainless steel that once graced the campus grounds, now takes refuge under its protective wooden casing while it waits for the appraiser to decide its fate.

"This is construction: stuff happens," says Osterode. "Concrete can be repaired. The world will not come to an end."

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